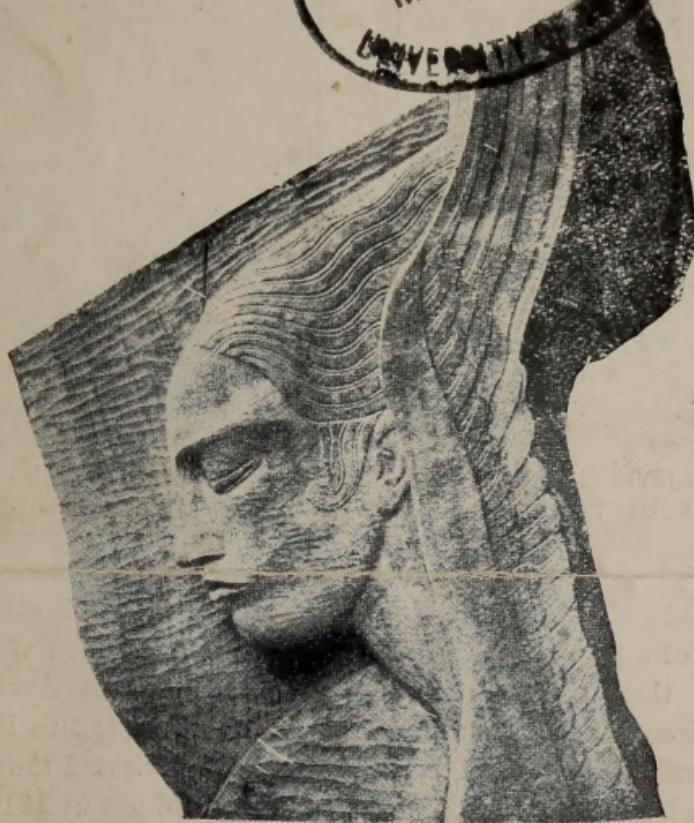
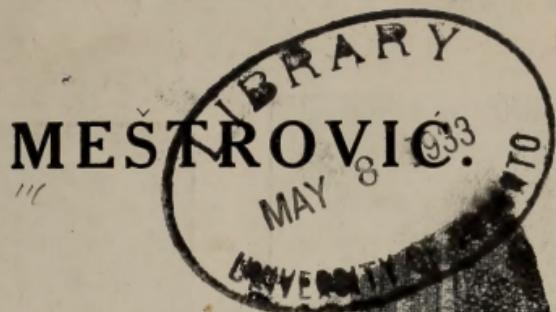


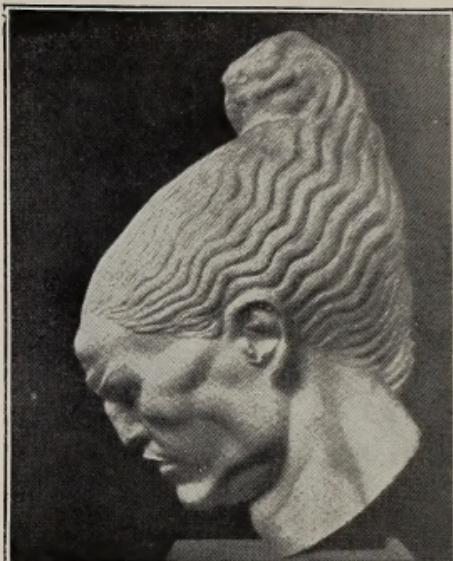
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IVAN MESTROVIĆ is the son of a Croat peasant family in northern Dalmatia, and was born in 1883. He spent his childhood as a shepherd boy, and even at this early stage revealed his natural talent by carving rude decorative figures in wood or stone, as presents for the peasants of the neighbourhood. He grew up under the inspiration of Serbo-Croat popular poetry, which has survived in a purer form in the highlands of Dalmatia than perhaps in any other portion of Southern Slav territory. At the age of eighteen he was apprenticed to a marble worker at Split (Spalato), and later, with a bursary from



KRALJEVIĆ MARKO,  
Serbian Hero.

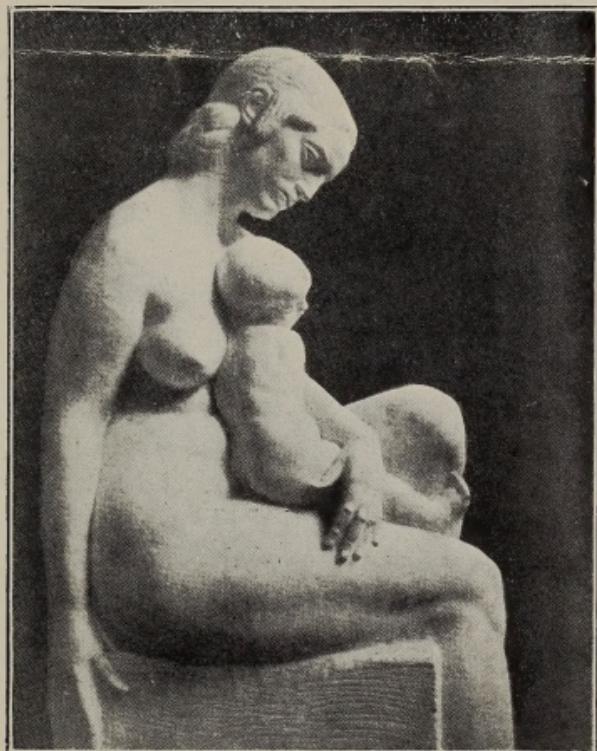


MILOŠ OBILIĆ,  
Serbian Hero.

the Town Council, went to the Academy of Arts at Vienna where he made rapid progress in technique. In his second year of study (1902) he already exhibited in Vienna, and since then almost annually at exhibitions in Austria, Germany, Croatia, and Serbia. In 1907 he went to Paris and exhibited in the *Salon d'Automne* of that and the two following years. His first collective exhibition in 1910 in Vienna aroused great interest. In 1911 at Rome his works formed the chief feature of the Serbian Pavilion in the *Exhibition of International Art*. The figures of Marko Kraljević and other heroes of Serbian legend, and the first architectural designs for a kind of Southern Slav Pantheon, to be erected on the battlefield of Kosovo, created a real sensation in the artistic world. In 1912 the completed wooden model for the Temple of Kosovo, which has later come to London, was exhibited for the first time at Beograd, and was widely accepted as a true expression of Serbian national tradition. The summer of

1915 was the first occasion on which his art had been fully represented on this side of the Channel.

Mr. Charles Aitken, of the Tate Gallery, writes of this Exhibition that "it came almost as a shock to the English public." He says:—"In the vigorous, ample forms he selected for the great series of caryatids, heroes, and mourning women to adorn the projected National Temple of Kessovo, we seem to see the hopeful adumbration of a true art of 'the people.' Since the war, with its further and almost irretrievable martyrdom of his country, the sculptor seems to have turned to his faith for justification. The tragedy of the 'Crucifixion' and the reliefs of the 'Deposition' and kindred subjects have taken the place of the fierce national hero 'Marko,' and the sculptor is more and more reverting to wood, the material in which his father and he first worked, instead of marble and bronze."



MOTHER AND CHILD.

The new works of Meštrović have been exhibited in London in December, 1917, at the Grafton Galleries, and renewed the interest of the public. "We can hardly doubt," continues Mr. Aitken, "when we consider the sum total of his works exhibited at Rome, South Kensington, and here, that his is the most considerable personality amongst the sculptors of the Western world now that Rodin has passed away, for the content of his art is worthy of his great technical skill, and there is an inevitable and instinctive relation between the two."



MY MOTHER

"Surely, the appearance of Ivan Meštrović, and his people's enthusiasm for his expression of the Serbian nation's heroic ideal in sculpture, at this crisis of its very existence, when it lies almost crushed between the nether millstone of Turkey and the upper millstone of Austria, is a still more indubitable proof of the unconquerable spirit of man."